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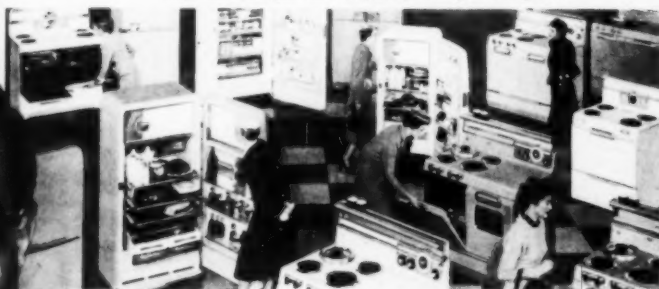


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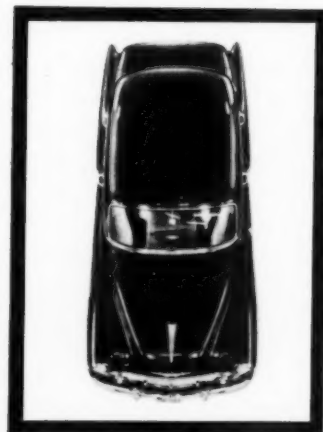


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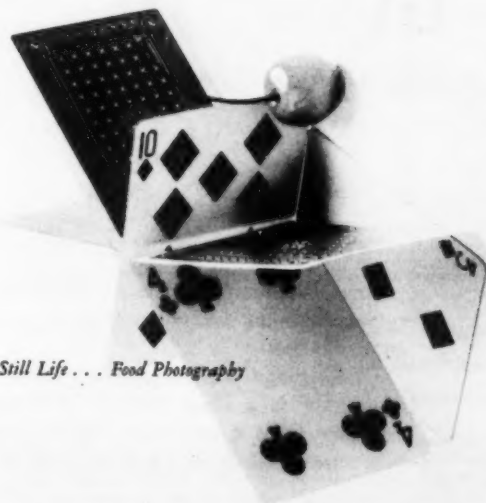
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art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Professional status—what It means

There has been growing concern within the Art World for the lack of professional recognition of any of the workers employed in the field. The advertising agencies, particularly through the 4 A's, have been utilizing every opportunity to achieve professional recognition for all their work, particularly the creative aspects of advertising. Since this naturally includes art, they are putting their weight behind a need long felt and previously sought by art organizations. The current effort, being spearheaded by the Artists Guild of N. Y. is based on this widespread recognition of the need and in its early stages the Guild has sent out word to all interested groups and individuals for whatever help and experience might be made available.

For those to whom this is a new question, whether by innocence or ignorance, there are certain natural queries which must be answered. The first is one of definition, "What is Professional Status?" and its corollary, "What advantages does it bring?"

To the first we might answer that this is recognition of the special talents, skills, and knowledge which must be used in the creation of art work, a recognition expressed in payment for the full contribution made by the artist, not just a merchandise fee for a canvas or board. It would be official or legal recognition for the artist's right to set his fee on the basis of all he is bringing into the creation, as a lawyer, or doctor justifies his fee on the basis of the training and specialized knowledge he has behind his service. The definition of a professional by the U. S. Department of Labor is, "... a person (a) whose primary duty consists of the performance of work —

(1) requiring knowledge of an advanced type in a field of science or learning customarily acquired by a prolonged course of specialized intellectual instruction and study, as distinguished from a general (Continued on page 41)

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tax talk

MAXWELL LIVSHIN, C.P.A.

Entertainment—Business or personal expense?

Entertainment expenses have become an important question of tax policy. With high tax rates severely reducing net salary compensation, many executives are able to obtain many of life's pleasures without personal tax cost by using a company expense account. Where a professional or self-employed person is involved, the entertainment expense deduction often makes the good life possible because the government bears most of the cost. The Tax Court has suggested that much of one's own entertainment is personal and that those entertained may be social as well as business friends. A good sample of present day thinking of tax authorities is exemplified in a recent decision by the Tax Court of the United States, in the case of *Sutter v. Commissioner* (21 TC Dec. 1953). That court ruled that a portion of entertainment expenses, and the expense of maintaining a cabin cruiser by the taxpayer was deductible as business expenses.

The taxpayer maintained an "Industrial Surgical and Medical Clinic." Most of his clients were insurance companies, industrial organizations, etc. The taxpayer belonged to many civic organizations and entertained many persons, including other doctors and their wives. These expenditures for entertainment and promotion were directed to persons who might need the services of the clinic. The taxpayer also bought a cabin cruiser and belonged to a yacht club.

Following is an excerpt from an opinion on this case, by Judge Oppen of the Tax Court of the United States:

Judge Oppen: While the sole issue is deductibility as business expense of a number of items claimed by taxpayer, the purposes of the expenditures and the grounds of their disallowance place them in separate categories and require individual disposition for each class.

When a taxpayer in the course of supplying food and entertainment or making other outlays customarily regarded as ordinary and necessary business expenses includes an amount attributable to himself or his family, such as the payment for his own meals, is that an ordinary and necessary expense on the one hand or a non-deductible personal item on the other.....

..... the presumptive non-deductibility of personal expenses may

(continued on page 8)

Is Detroit really all nuts and bolts? . . . NO!
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illustration and doing very well, thanks to you!

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advertising photography

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7578 Studio News Ads 7-21154

tax talk

(continued from page 6)

be overcome only by clear and detailed evidence, as to each instance, that the expenditure in question, was different from or in excess of that which would have been made for the taxpayer's personal purposes.

The deduction for the cost of lunches was apparently almost entirely payment for taxpayer's own meals when he attended such luncheons as meetings of the Chamber of Commerce, etc. There is no evidence that these costs were any greater than expenditures which taxpayer would have been required to make in any event for his personal purposes. They must consequently be disallowed.

The other two items consist of entertainment expenses and the cost of maintaining and the depreciation of a cabin cruiser we nevertheless regard an allocation as required because it is evident that only a part of these conceded expenditures may be characterized as ordinary and necessary consequences of taxpayer's profession. To some extent they were entirely personal in nature, being on one hand the cost of entertainment for taxpayer and his family and on the other hand partly a social occasion. In some degree they were also apparently a means of taxpayer's prestige and the future possibility of expanding his clinic and how these elements may be separated is not, in spite of taxpayer's careful record-keeping, to any extent discoverable from the evidence. Because of these considerations we have found that the amount deductible by taxpayer as ordinary and necessary in the categories of entertainment and cabin cruiser expenses and depreciation are 25% of those now claimed by him.

Other tax cases of interest:

Club dues: Attorney using social club facilities 50% of time to entertain clients can deduct 50% of club dues (*Armstrong v. Commissioner-TCM 1947*).

Expenses incurred by actor in entertaining newspaper men, playwrights, other actors, etc. are part of his business and are deductible (*Blackmer v. Commissioner 2d Cir. Ct. 1934*).

Part of household food expenses allowed as a deduction where taxpayer proved such part spent in feeding business associates as part of his business activities (*Sandrich v. Commissioner-TCM 1946*).



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business briefs

General business conditions are neither more nor less than expected. The dip in business activity has levelled out. Up to now, the pattern has followed the predictions. The seers said we should see a gradual upturn beginning 1) now, 2) this Fall, 3) early 1955. There are signs they all may be right.

Retail sales are holding up well in the face of a $1\frac{1}{2}$ million increase in unemployment and a slow start early in the year. Construction is proving a better prop than had been anticipated. Several industries are licking, or have licked, their inventory problems, notably textiles, steel, and TV.

The Republicans are outdoing the Democrats in providing easy money. Atomic energy is becoming a new, big, fat industry for the entire Ohio River valley. And the farmer is doing very well considering the enormous surpluses we are carrying. He's been helped by the two parties politicking for his vote this November. Happiest surprise is the economic strength, suddenly apparent, of our foreign friends. The money spent and loaned in their behalf is beginning to pay off.

On the minus side: Employment is not rising, and at this time of year it should. Overall inventories in many lines are still too high (there are signs that many air conditioner manufacturers overestimated the 1954 market). Both the liquor and oil/gas industries are foundering. Consumer credit is falling.

Taken altogether, these plus and minus signs afford good reason for believing we are either on a plateau or a developing a strong base for future gains. In either case, the economy is a lot sounder than once thought when so much credit for the boom times was given to pent up post-war demands and enormous military expenditures.

Where does this leave the buyer and seller of art services and supplies? For the summer, some are reporting unusually heavy activity. Some are slow. The overall picture, and the near future outlook is for good business, with heavy sales and promotional efforts. Artists and ADs will get their share.

PITTSBURGH
STUDIOS

IN CLEVELAND OH 1-5037
PITTSBURGH MA 1-7600

letters

NSAD—it's wonderful

Ten copies of Fortune Magazine received. Thanks.

The package arrived before your card so I was somewhat puzzled about it. However, all is clear now and copies will be distributed at our June 8th meeting.

Ray Dennis, President,
Art Directors Club of Milwaukee

P. S. It's great to be in N.S.A.D.!

Thank you very much for sending the Fortune issues; they have been distributed to club members. They were very much appreciated.

Fred Stickle, President,
Art Directors Club of Cleveland

Orchids and echoes

Add my high praise and compliments for another terrific issue!

From cover-to-cover it is an outstanding roundup of news and scoops. This note not only tells how I feel about your magazine, but echoes what I hear and reports what I observe on my calls and visits among a number of your enthusiastic readers.

More power to you! and your able staff!

W. Hunter Snead,
Merchandising Consultant, NYC

For the shirt off someone elses back

Just a note to thank you for the Hartog Calendars which arrived today.

My two cousins in Korea will *really* appreciate your having arranged to send them to me.

Adele Kennedy, NYC

Where is CADA?

Where can one contact the newly formed Consulting Art Directors Association headed by Arthur Hawkins? I am sure there are others that are equally interested in this information here on the West Coast.

Joseph V. Lawton
111 N. Gale Dr.
Beverly Hills, Calif.

(Write to Mr. Arthur Hawkins, 597 Fifth Avenue, New York, N. Y.)

(continued on page 12)

EXTENDED

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... but the spontaneous acceptance by leading Art Directors throughout the country, for which we are most grateful, found us with an extremely heavy production schedule.

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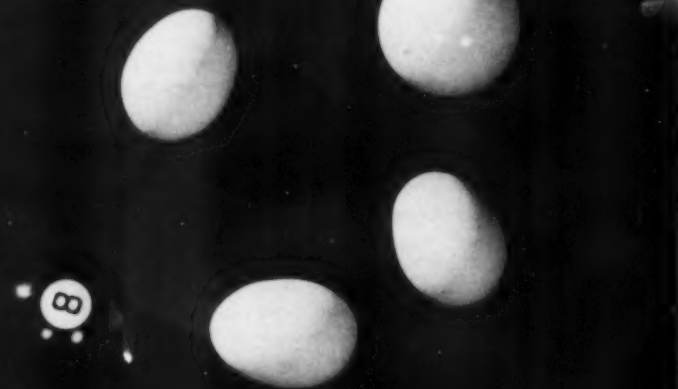
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Alfred Losch, Photographer
37 West 47th St., N. Y. C. 37, PL 7-1661



letters

(continued from page 11)

Surprised and appreciative

Have just received the June issue of Art Director and Studio News, and was pleasantly surprised to see the article and picture on Maurice Smith, AD and Western Airlines.

We at Gangi Studios are grateful for the interest shown by your publication on this phase of silk screen printing. If we can be helpful in any way, please call on us.

Yours for continued health and success.

Mike Dinardo,
Sales Manager, Gangi Studios

Credit is due

In viewing the June issue of Art Director & Studio News, I was surprised to note that a credit had been dropped from Award #83 (trade periodicals, 3 or more colors).

Under "Art Director" the line should have read (1) Advertising Designers, (2) Ken Parkhurst. Apparently those responsible assumed that this was merely the firm name and should not appear, thereby dropping it entirely. Let me explain that this title actually represents two individuals, Ed Smith and Lou Frimkess, who worked with me on the Art Direction of this job and who are also my employers. Thank you.

Ken Parkhurst,
Advertising Designer, Los Angeles

Orchids

We have watched with great interest and satisfaction the growth of "Art Director & Studio News" to its present official stature as the publication of the National Society of Art Directors. Our compliments to you for doing a top job!

The March issue is a particularly exciting one to all of us. First of all, the front and back covers are by Neil Fujita and Bob Peak, both of whom are Art Center people. The Hartog campaign by the Carson Roberts Agency again reflects Art Center because Roberts is a graduate; and scattered through the various pages are award winning ads, other reflections of the training here, as well as reference to Johnny Groen who is proposed for "Art Director of the Year." But what really stops us are the kind words by Jerry Fields (pp. 38-39)!

E. A. Adams, Director, The Art
Center School, Los Angeles

To Exacting Art Directors

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quotes

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Edgar Kobak, President,
Advertising Research Foundation

Why, why, why!

"If I were an Art Director, I think I'd make the designer explain why he did each of these things, and if he really has done them with purpose he can explain why. I believe that out of this kind of relationship could come a tremendous visual potential, and a working partnership which would expand the capacity of each."

Bruce Beck, STA President,
writing in the ADCC News
Bulletin

Calendar photo prices

"High prices are only paid out where the competition is the very sharpest and where the quality of the photograph is absolutely tops.

A multi-million dollar industry, calendar concerns pay anywhere from \$100 to \$2000 for a single transparency, depending on the appeal of the picture and the extent of their own operation and sales distribution. Such prices, very often higher than those set by magazines for cover shots, are not accidental. Here, more than in any other field, it is the photograph and the photograph alone that counts."

Roy Pinney, in June issue of U.S.
Camera Magazine

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Plant—Woodbine, N. J.

To speculate— or not to speculate

That was the question kicked around at a recent Type Directors Club luncheon discussion. Answers varied from yes to no to sometimes.

Discussion developed as a result of a report by designer Tobias Moss on the round table talks recently held by the S.T.A. The TDC talks were moderated by Jan Van der Ploeg. Dan Smith, Chicago designer, was a luncheon guest and was active in the discussion. Typical comments were:

"Sometimes you have to speculate. When a designer gets an idea of his own, or creates a lettering style, he promotes it by showing it on speculation to possibly interested parties."

"Speculation is banned by the Code of Fair Practices adopted by the National Society of Art Directors."

"Sometimes a man does a job for some consideration other than money."

"The only thing that talks to the landlord and the butcher is that green stuff. You can't pay him off in proceeds from speculation."

Kinds of speculation

"There are three kinds of speculation. 1. When the designer gets an idea he wants to sell. 2. When a printer or advertiser or publisher "buy" ideas speculatively, (if we use it we'll pay for it). 3. When the customer buys speculatively, as above, and calls in several designers."

It was generally felt that all forms of speculation are poor business practice and ethics although some felt that decision should be left to the individual to determine and that case number 1, cited above, was usually sound practice.

Although sometimes, in the short run, speculation may be to the advantage of an individual designer, it was pointed out that it was to the detriment in lowering professional standards. Doctors and lawyers don't speculate. Low professional standards are partly accountable for the fact that in most states a designer is not recognized as a professional (such as a lawyer or doctor) for tax purposes.

"If it's good business for lithographers to speculate, why shouldn't it be good business for the designer?" was another viewpoint. In reply it was questioned whether the profit to some printers, from speculation, was to the advantage of the profession as a whole.

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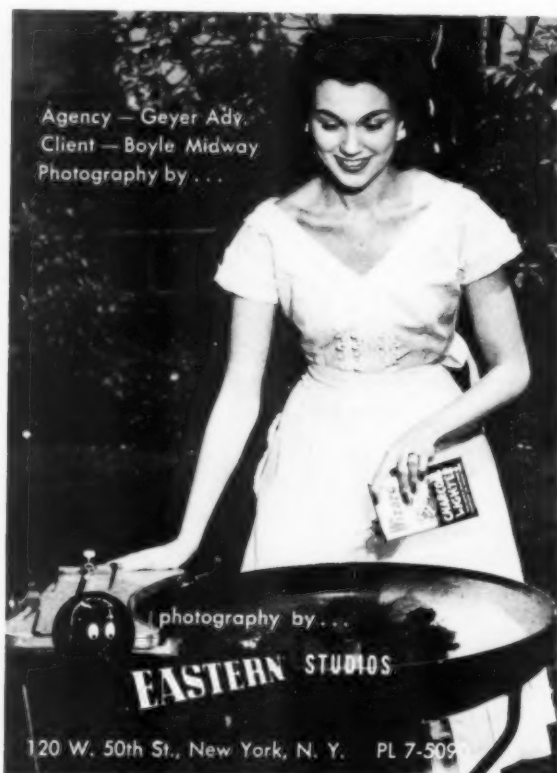
For years Art Director & Studio News has been introducing art sellers to art buyers, to art directors and buyers in agencies, publications and advertising departments coast to coast.

Now, since January 1953, a new magazine, *RUSH*, custom tailored for advertising managers and ad production managers in agencies, publications and advertising departments in the New York market, will bring you right up to the men who buy your services.

Each magazine is the only newsmagazine for its chosen segment of the advertising market. Each speaks to the buyer in his own language, discusses his business from his own point of view. Each magazine will work and sell for you. Each magazine is bringing new business to our advertisers now, and can do the same for you.

You will find the price is low, very low. For more facts on circulation and rates, call PLaza 9-7722. Ask for Don Barron.

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Client — Boyle Midway
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tools

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Send for booklet "12 Techniques for Artists..." include 10¢ to cover postage and handling. (illus., 28-page X-acto Catalog—20¢).

48-41 Van Dam St., L. I. C. 1, N. Y.

dept. KB



New Rochester officers William F. Smith, Eastman Kodak Co., succeeds Dean H. Reynolds as President of the Rochester Art Directors Club. Other officers are Ric E. Rylands, Charles L. Rumrill & Co., Vice President; John W. Jordan, Hickok Mfg. Co., Secretary; Ben J. Peters, Hutchins Advertising Co., Treasurer.

N. Y. names advisory board to run awards luncheons

Roy Tillotson, Union Carbide & Carbon Corp. AD and past president of the Art Directors Club of New York has been named head of the club's advisory board.

The board will add to its functions the running of the annual awards luncheon and will name different men to act as master of ceremonies and to manage the luncheon. The recent luncheon, held in the Waldorf-Astoria's Grand Ballroom, packed in more than 800 people and was managed and MC'd by Arthur Hawkins, past president of the

club and president of the recently formed Consultant Art Directors Association (CADA).



Phila. elects New officers of the Philadelphia Art Directors Club are, left to right, Dick Cummins, Geare Marsden, Executive Committee; W. Frederick Clark, Gray & Rogers, Vice President; Ira Low, Lit Brothers, President (reelected); Carl Eichman, General Outdoor Advertising, Treasurer; Guy Huey, Atlantic Refining Co., Secretary; Standing, Warren G. Thomas, Executive Committee. Not shown are Dave Austin, Hutchins, and Jack McNeill, Walter T. Armstrong, both on the Executive Committee.

Nashville AD Club elects Burnard Wiley, Methodist Publishing House, President; Jimmie Patterson, Parthenon Press, Vice President; Harry Laughbaum, Marshall Bruce Co., Secretary; and Tom Buntin,



Buntin-Smith & Assoc., Treasurer. Wiley is shown above.

Plans for next year's program are concerned chiefly with student education.



Johnson heads Milwaukee

In the election of new officers in Milwaukee, Wilbur E. Johnson, Baker, Johnson & Dickinson, was named President. Officers are, left to right, Everett Edelman, Philipp Lithographing Co., Treasurer; Jay Conley, Wetzel Bros., Vice President; Johnson; and Fred Terry, Hoffman & York, Inc., Secretary.

Milwaukee held its first show this year. There were 700 entries of which 225 were selected for showing. The Awards Dinner was attended by 400 persons.

chapter clips

Los Angeles: Award winners in the Elgin Davis Studio contest were Herb Fillmore, 1st prize winner, Bill Wilson, Cliff Graham, Carl Stricker, Harland Young, and Merrill Jaunsem. New members: Ray Patin, Mark Nicholson, Maury Nemoy, Charles H. Johnston, Lloyd D. Wallace, Charles S. Schwartz, Luther G. Myhro, Lloyd P. Harding. That makes 34 new members this year... Tommy Lee, Chouinard Art Institute student, won the AD Club Scholarship Award.

Montreal: The late Max Sauer won the Eastman Photographic Stores Trophy for the Best Colour Photograph in the Spring National Print Show. He also had the best Illustration class entry and won four other awards in the show.

Philadelphia: William Moore, Tom Patterson Studios, won the Walter T. Armstrong trophy.

Rochester: Royce Colburn won the Rochester Club's Famous Artist Schools Scholarship.

San Francisco: Will Burtin spoke at a recent meeting on design in advertising and industry. Lecture included an exhibit of his work... Contact Andy Quattro, YUkon 2-0670, if you want to advertise in the Artist Directory... The Model File committee will meet this fall to discuss problems of finding models, etc.

Phila Artists elect Dressler, name winners

William Dressler was named President of the Artists Guild of Philadelphia. Clarence E. Margraff and J. Philip Blank are Vice Presidents; Thomas C. Bayruns is Treasurer; Mary J. Mowry, Recording Secretary; Mary Winston, Corresponding Secretary.

Winners in the Fourth Annual Exhibition were William Campbell, James Heugh, Si Friedman and Tom Reynolds.



Identifies product with characters

Started last fall, these two actors have become identified with Martex ads. They will be used again in this fall's campaign. Edgar DeEvia has caught the wonderful expressions of the Martex characters. AD Richard Kanzler, Ellington & Co. (New York), described the emptying of tub as the biggest problem. Seems the window was the only place and lots of people got wet!

Time makes color photo of Gettysburg battle

The first continuous still photograph ever made of the famous Battle of Gettysburg painting was done by Time photographer George Strock. Painted in 1881 by Paul Dominique Philippoteaux, the cyclorama is in a special building at Gettysburg. It is 30 feet high and 370 feet in circumference.

It took Strock two weeks, 16 helpers, 70 375-watt bulbs, two 30-foot towers and lots of patience. They literally raised the roof, which obscured part of the painting. The first run ended in towers toppling and wires snapping, but a week later 6½ feet of color film had the pictures which appeared in July 5 Time.

Pahmer & Littmann, Inc.

After 8 years of operation as Pahmer Studios, it is now Pahmer & Littmann, Inc., art for advertising and television. Harold Pahmer is President and Bert Littmann is Vice President. Firm occupies two floors at 47 W. 44 Street, New York.

Ernst wins Venice Biennale award

Max Ernst has received the chief painting award of the 27th Biennale in Venice. Jean Arp of France received the sculpture award.

William de Kooning and Ben Shahn were featured in the United States Pavilion at the Exhibition of International Art. Gaston Lachaise, Ibram Lassaw and David Smith were each represented by a sculptured work.

The Museum of Modern Art has acquired the U. S. pavilion as part of its International Exhibitions Program. It is the only privately owned section of the exhibition.



To capture the young intellectual

Alfred of New York ad shows chess pieces dressed in Alfred shirts. Theme is "check with the king... your dad..." Sanford Z. Silverberg, AD at Bacheneimer-Lewis (New York), says that the chess men are actual Burmese antiques, 350 years old. Artist was Bernard Burroughs.

What kind of "hat" does —
YOUR horsepower wear?



the round one at the right is the "seal" of a V-8 engine so advanced that all others are out of style today.

Wonderful things keep coming your way from
Chrysler Corporation

Plymouth
Dodge
DeSoto
Chrysler
Imperial



Ad with horsepower To dramatize the source of horsepower described in this Chrysler spread, George Guisti made the powerful drawing in red and blue of the special hemispherical head used in Chrysler cars. Jack Tinker, McCann-Erickson (New York), was art director.



Kissing Pink Revlon's new summer color, has had one of the most successful summer promotions. Avedon photographed the girl in very pink lipstick, nail and toe polish, beads and clothes. Background of the spread is pink and blue wallpaper by Laverne.

PSA entries due

Entries for the 10th Open Exhibit of Technical Photography, sponsored by the Photographic Society of America, are due August 15. Entry forms and additional data may be obtained from Donald B. Grim, Exhibits Director, 31 Eglantine Road, Rochester, N. Y.

Pre-tests posters

A new method of pre-testing outdoor poster readership, the Tachistoscope, has been developed by Needham, Louis & Brorby Inc., Chicago, and Gould, Gleiss & Benn. The mechanical flash viewer shows posters briefly on a screen and viewers are tested as to what they recall.

Gray-Russo Award to Burley

The Advertising Men's Post 209, American Legion presented the Gray-Russo Annual Award for outstanding service to Raymond A. Burley, artist, 200 W. 16 Street, New York. Mr. Burley has served as artist, layout man, copywriter and editor of the Post's monthly news-bulletin, Ad Poster.

The award was founded four years ago in commemoration of James H. Gray, James Gray Inc., and Francis A. Russo, F. A. Russo, photographers.

Pix agencies organize

Picture Agency Council of America has been formed at 520 Fifth Avenue, New York. The executive committee consists of John Kane, Ewing Galloway; Frank Gilloon, Gilloon Agency; Elliot Stern, Globe Photos; John Morris, Magnum Photos; Roy Pinney, Photo-Library; Harlow Church, United Press Newspictures; Phil Miller, Wide World.

Other member agencies are Bettmann Archive, Black Star, Camera Associates, Combine, A. Devaney, European, FPG, Graphic House, Keystone Press, Pix, Publix (Chicago), Rapho-Guillumette, Shostal, Underwood & Underwood.

Noble heads AAM&W

Thomas B. Noble, of Thomas B. Noble Associates, New York, is the new President of the Association of Advertising Men and Women. He is a consultant to national firms and heads his own color reproduction service. He is also president of the Advertising Trades Institute, sponsors of the Advertising Essentials and Sales Aids Show.

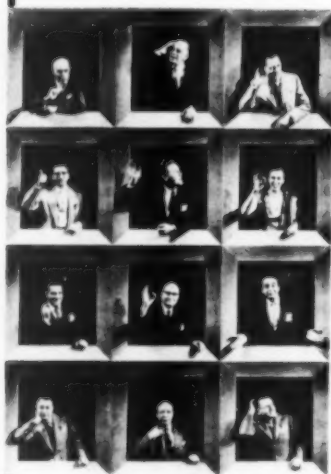
Advertising isn't lobbying, high court rules

The Supreme Court upheld the validity of the Federal Lobbying Registration Act, but a five-man majority felt that advertising used to influence public opinion was not to be considered lobbying. They confined the influence referred to in the bill to direct individual communication with members of Congress on pending or proposed federal legislation.

Foster named pioneer

The Pioneers of Industry Award has been presented to Hubert S. Foster, advertising director of The Mead Sales Company and the Mead Corporation, Philadelphia. For 52 years Foster has been active in the graphic arts. He has been a printer, photographer, editor, typographer, artist, designer, etcher, advertising writer and sales promotion expert in the paper and printing industry.

The Award is given annually by the Murrell Dobbins Vocational-Technical School.



Group photo shot individually Sherman Sable and John Hammond were to photograph 18 distributors for Carrier Corp., air conditioning manufacturers, showing how each man felt about the business outlook for 1954. To avoid distortion often found in such group pictures, each man was photographed separately in three poses, his facial expression denoting his attitude toward the Big Question.

A frame was constructed, large enough to display head and shoulders of each man. Camera was focused on dead center of frame with lights positioned so that depth of each picture would be exactly the same.

The best of each was selected and put together to form the group pix.

Life magazine featured it in "Speaking of Pictures", June 14. Leslie M. Beals, Carrier's Director of Advertising and Sales Promotion, was responsible for the basic idea.

Museum celebrates 25th

The Museum of Modern Art will open this fall a year-long celebration of its 25th anniversary. 300 paintings from its collection will be shown, including 20 new acquisitions, October 20 through January 1955. Also 100 American prints will be on view, beginning September 8. A second exhibition of European prints will open in November.

POPAI protests Langer Bill

Point-of-Purchase Advertising Institute's Executive Director, Norton B. Jackson, appeared before the Senate Committee on Interstate and Foreign Commerce to register POPAI's opposition to the Langer Bill. The Bill, identical to the Bryson Bill, would prohibit transportation of advertisements in interstate commerce in all media for any distiller, brewer or vintner.

Richmond ADs hear magnesium plate story

At the mid-summer meeting of the Art Directors Club of Richmond, Virginia, 20 new members were introduced.

A special feature of the meeting was the story of magnesium plates told by a pioneer in this field, Edward R. Owen, Vice President and General Manager of Engravers Inc.

Gage named VP

Robert Gage, chief art director of Doyle Dane Bernbach Inc., New York, has been made a Vice President. Mr. Gage has been head art director since the agency was formed in 1949.

Oscar for Industry winners being judged

Winners of the bronze Oscars of Industry will be named October 25 at the

Financial World Annual Reports Banquet in New York. From 5,000 annual reports entered by industrial and financial institutions, 1728 were cited recently for Merit Awards. Of these 100 will be selected to receive Oscars.

Also to be awarded in October are special Oscars for cover designs, as well as for post meeting reports, security analyst yearbooks and annual report advertisements. Entries for these last three classifications are due by August 20.

Weston Smith, Executive Vice President of Financial World magazine and director of the survey, remarked that in spite of stricter requirements to win a Merit Award, 114 companies who had never done so before qualified this year. The competition has eliminated the Honorable Mention Award to encourage greater improvement in quality of reports: New standards of editorial content have been set up in addition to requirements in format, design and typography.

Artists self-promotion is self-supporting

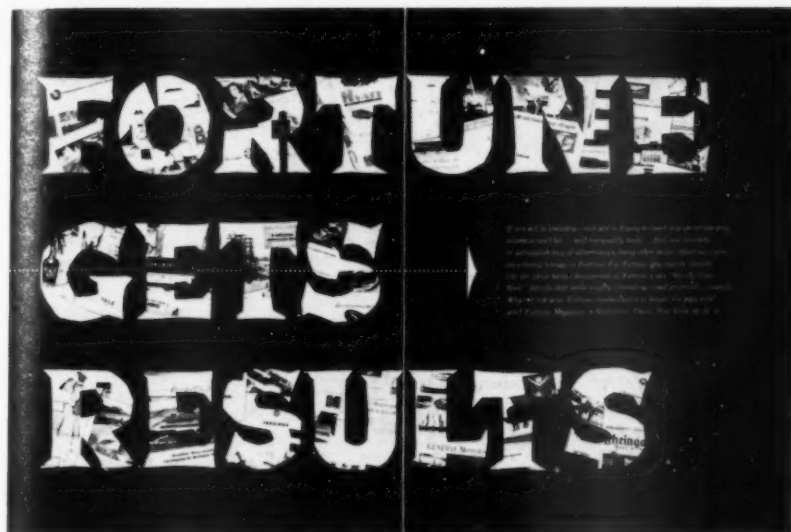
"Improvisations, 1954" is a spectacular promotion of a group of artists. It is an oversize (almost desk-size when open) mechanically bound collection of original lithographs in black or two colors. It was published by the Chicago chapter of Artists Equity and the project was steered by Paul Pinson.

Each sheet contains a reproduction of one lithograph. A uniformly set line of type at the bottom of each page names the artist and the company sponsoring the page. By selling pages to sponsors the promotion becomes self-supporting. By selling "sponsor lines" instead of actual ads, the book achieves dignity and keepsake value and high attention value, at the same time giving artists exceptional freedom.

Artists Equity reports Improvisations exceptionally successful as a fund raiser and publicity getter. The book was produced in about two months, including sponsor's page sales, experimental printing, and all organizational work. For further data, write Artists Equity, 1020 Lake Shore Drive, Chicago 11, Illinois.

Longyear named NYADC officer

William Longyear has been voted Secretary of the New York Art Directors Club, replacing James Buckham who died last June. Mr. Longyear is chairman of the Department of Advertising Design, School of Fine and Applied Arts, Pratt Institute. He is the author of several books, the latest of which is Advertising Layout (see Bookshelf page).



Leads off campaign Fortune Gets Results, sets the theme for the new Fortune magazine campaign. Robert Hattersley, promotion director at Fortune, has planned to follow this ad with color spreads telling specific case histories of advertisers who are achieving results in Fortune. Editorial color illustrations will be used. Each ad will follow the Fortune Gets Results theme. Julian Archer of Fuller & Smith & Ross is AD.



Around the clock In the current J. W. Clement series of ads, Peter Van Scozza, AD of Baldwin, Bowers and Strachan (Buffalo) strikes for a daring approach with process red dominating half the page and the other section in blue, indicating night. To hold these colors together a sketchy black line rendering of the interior leads the eye to the press itself.

Private art groups asks Eisenhower for advisory set-ups

The Committee on Government and Art, composed of 12 organizations, proposed to the President that five advisory commissions be set up to consult with Federal agencies concerning artistic matters. It recommends that adequate funds and staffs be provided and that the groups be able to exercise veto power over Federal art projects.

Advice is now given to Federal agencies by the Commission of Fine Arts. One of their proposed plans gives the National Gallery of Art too much power over international cultural activities, the Committee felt.

The Committee opposed any plan for large-scale government employment of artists or subsidizing the art world under present economic conditions.

The proposed five commissions would include the Commission of Fine Arts and the Smithsonian Art Commission and would set up three new groups: an architectural advisory commission, a commission on decoration of Federal buildings and a commission for exchange of international art. Existing commissions would be enlarged and made more representative of schools of thought in art. A central committee would be formed to coordinate the work of the five commissions.



Shot as one unit George Lazarnick photographed all the elements simultaneously to retain depth that Sealtest Ice Cream and Don Kubly, AD at N. W. Ayer (Phila.) wanted for the ad. It took a whole day, 4 people on the photography and lighting and 3 expert ice cream dippers to keep banana splits and marshmallow whips just right. Vincent Faralli made the animals out of wire so they could increase depth by casting a shadow. The pink and white striped background was silkscreened by Mrs. Rheba Weiner.

Circus theme of the spread ties in with Sealtest's weekly network TV show, Big Top, and with other elements of the year-round campaign.

The organizations which approved the Committee's report to the President were: American Association of Museums, American Federation of Arts, American Institute of Architects, American Institute of Decorators, Artists Equity Association, Association of Art Museum Directors, College Art Association, National Association of Women Artists, National Institute of Arts and Letters, National Society of Mural Painters and Sculptors Guild. The National Academy of Design will issue its own report.

Small text above the image, likely a caption or credit.



Carrier

Small text below the Carrier logo.

Typhoons of trouble N. W. Ayer art buyer, Edward W. Warwick wanted to use a photograph of the new U.S.S. Nautilus, for which his client, Carrier Corp., did the air conditioning. None was available, as the new sub is super-secret.

Sol Mednick purchased a toy sub, which was OKed by builders of the Nautilus, set up a large fish tank, anchored the model with transparent tubing and started to shoot. Keeping bubbles off the underwater plants and the boat was difficult. Color control was taken care of with reflected lighting from crinkled aluminum foil.

Full color ad appeared in July 24 SEP.

2 awarded AD training at L.A. studio

Pacific Press Inc., Los Angeles, selected two outstanding students to receive its special post graduate training course in art direction. They were Helen Goldberg and Richard Jones, both of Chouinard Art Institute.

These winners of Pacific's Second Annual Contest will become junior artists in Pacific's art department and will receive thorough training in the proper preparation of art for reproduction, and first-hand information about type-setting, photoengraving, litho plate making, printing and binding.

Saelens leads TDC

Gustave L. Saelens, Type Director and Production Manager of Geyer Advertising Inc., was elected President of the Type Directors Club for 1954-5. Other officers elected: Vice President, Gerard O'Neill, of J. Walter Thompson Co.; Corresponding Secretary, Louis A. Musto, G. M. Basford Co.; Recording Secretary, Bruce Fitzgerald, The Macmillan Co.; Treasurer, Abraham Versh, American Artists Group; Board of Governors Member At Large, Milton Zudeck, McCann-Erickson.

Miami held 2nd show

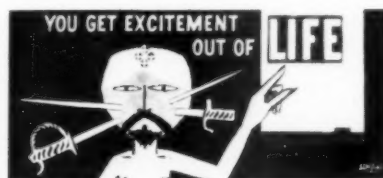
The Art Directors Club of Greater Miami held its Second Annual Exhibition of Advertising and Editorial Art last month. The show was on exhibit at the Lowe Gallery, University of Miami Campus.



Every dog has his say in the current Old Gold (P. Lorillard Co.) animal series. Four-color layouts were designed by Hans Sauer and Ray Richard of Lennen & Newell (New York). Photographer was Bob Hanks. Sauer reports that the ads have pulled high Starch ratings and upped sales.



Tradition and expansion were both emphasized in the Philip Morris annual report for 1954. Jack Seiden, Designers Three (New York), art director for the project found an ancient map of the world, done in 1659 by William Janszoon Blaeu of Amsterdam. Charles Berger did the artwork for the cover. Davis Delaney printed the report.



Savignac Life posters Life Magazine's new national outdoor poster campaign reaches 30 major markets. Raymond Savignac, French artist, has done 12 24-sheet posters, four of which will be exhibited simultaneously each month in each market. The exciting colors and simple design mark this unusual campaign.

production bulletin

Flush-mounted cuts give art director more makeup freedom;

two new typefaces and litho information service bow

Improved adhesives and increased experience in handling flush mounted plates are making such plates increasingly popular with production men and ADs.

David Saltman, PM at Cowan Publishing, writing in *Rush* magazine, lists 11 advantages for them:

ADVANTAGES

1. No shoulders are required on cuts. This means that an editor need no longer worry about ordering cuts flush sides or flush top and bottom. This allows flexibility of makeup, without the worry of having lines of type left over because the editorial department underestimated the size of cut shoulders.

2. No nails are required. This eliminates the need for beveled edges on cuts such as halftones.

3. Zinc cuts have a better chance of staying on a block. In longer runs, the pull and stress on cuts have a tendency to tear the cut away from the nails, especially in large, solid area plates. This has often resulted in cuts flying off the block and is one of the principal objections to zinc cuts.

4. The engraver does not charge any more for flush mounting than he does for nail blocking.

5. On a large plate such as a halftone, where there is no room for nails in the center, the uniform flush mounting eliminates the spring in the center of the plate.

6. The engraver can place a group of cuts on the plastic coated wood and mount all cuts at one time, sawing them apart later.

7. The cuts are ideal for foundry lockup.

8. If a printer has occasion to crop a cut, he can saw the cut without fear or worry of being able to renail the cut to the block.

9. Flush mounting is ideal for special blocking, such as placing halftones at an angle.

10. The engraver can get perfect pica measurement of any cut with a do-all saw without the worry of where to put nails.

11. Cuts can be dropped into a mortise without leaving space for cut shoulders.

Lithographic Info Bureau Opens

Advertising production men, art directors, and others who buy printing and printed material can refer their problems on copy preparation and production for offset lithography to the Lithographic Information Bureau, 33 West 42 Street, New York City, BRyant 9-4878. H. C. Latimer is in charge of the new service.

STEELPLATE GOTHIC BOLD,

Steelplate Gothic Bold

30 and 36 point sizes, has been revived to satisfy a widespread demand for a larger companion for the Copperplate Gothics.

A folder just published by ATF displays this face. Send for your copy, addressing your inquiry to Advertising Department, American Type Founders, 200 Elmora Avenue, Elizabeth, New Jersey.

LINOTYPE faces are e standard through out the world 12345

18△154 Spartan Bold with Italic

Spartan Family Adds Bold and Italic, 14-36 Points

Mergenthaler Linotype's new Spartan Bold is intermediate in weight between the Medium and Heavy. It is suited to newspaper heads and all classes of advertising. It gives great emphasis to heads with no increase in set width. It is large on the body and open in design and particularly suited to narrow newspaper columns.

Type wages, prices up

A 14-month contract between New York commercial printing plants and New York Typographical Union No. 6 became effective several weeks ago. The new contract grants a \$3.75 increase in per week base pay and one additional paid holiday, Lincoln's birthday. The increase is in line with those granted in other printing centers and with the joint labor-management effort to maintain an adequate supply of fully trained manpower.

Resulting increases in type charges will vary from shop to shop.

Toronto's

sixth

The Art Directors Club of Toronto, Canada, held its Sixth Annual Exhibition of Canadian Advertising and Editorial Art from April 28th to May 16th at the Art Gallery of Toronto.

Of entries submitted from across Canada, a jury of 7 chose the more than 100 items comprising this year's exhibition. The show chosen by the representative jury was in turn judged by the entire club and by secret voting the awards of the many classifications were made. From these the executive committee selected the winners of the 6 Art Directors Club Medals. Presentation of these along with the 23 Certificates of Merit were made at an Opening Day banquet at which Walter Dorwin Teague was guest speaker.

The Art Directors Club Annual, Toronto, is again in production as a permanent record of the 1954 Show.

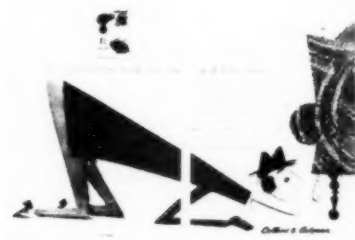
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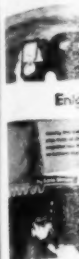
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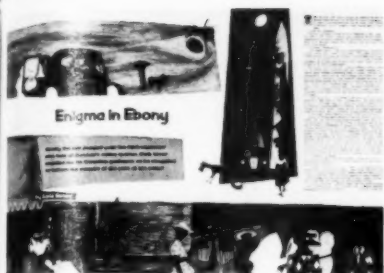
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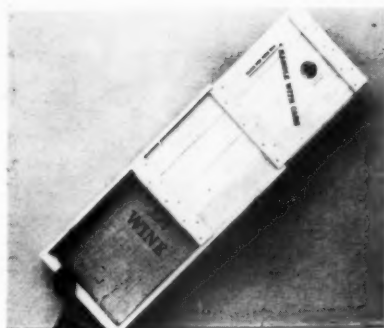
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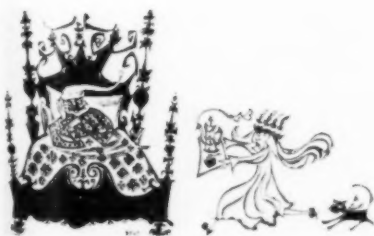
6)



8)



9)



11)



12)

1) Design of Complete Ad, Magazines
Medal Winner
Art Director: Reg. Murdock
Artists: Richard Racicot, Stephen Myer, Walter Grayson
Advertisers: The House of Seagram
Agency: Vickers & Benson Ltd.

2) Editorial Art, General Illustration,
3 or 4 color
Medal Winner
Art Director: Gene Aliman
Artist: James Hill
Publisher: MacLean's Magazine

3) Design of Complete Unit, Booklets,
etc.
Medal Winner
Art Director: James Ferres
Artist: Hans Kleeefeld
Advertiser: Canadian Wine Institute
Agency: MacLaren Advertising Co. Ltd.

4) Graphic Art, Miscellaneous
Medal Winner
Art Director: T.D.F. Adv'tg Artists Ltd.
Artist: Jack Bush
Advertiser: Reliance Engravers Ltd.

5) Advertising Art, Product Illustration, 3 or 4 color
Medal Winner
Art Director: K. O. McLeod
Artist: Max Sauer
Advertiser: Canadian Schenley Ltd.
Agency: MacLaren Advertising Co. Ltd.

6) Design of Complete Editorial Unit
Medal Winner
Art Director: A. S. Furnival
Artist: Oscar Cahen
Publisher: Chatelaine

7) Design of Complete Ad, Trade Periodicals
Art Director: Maurice Bodle
Artist: Ted Bethune
Advertiser: Collins & Aikman
Agency: Foster Advertising

8) Design of Complete Ad, Newspapers
Art Director: Ted Bethune
Artist: Ted Bethune, Al Adams
Advertiser: Oppenheimer Bros. & Co.
Agency: Cockfield, Brown & Co. Ltd.

9) Design of Magazine Cover
Art Director: Gerry Moses
Artist: Harold Town
Client: Imperial Oil Ltd.
Printer: Consolidated Press

10) Editorial Art, General, B/W
Art Director: Keith Scott
Artist: Peter Croydon
Publisher: Canadian Bride

11) Graphic Art, House Organs
Art Director: Gerry Moses
Client: Imperial Oil Ltd.
Printer: Consolidated Press
Artist: Harold Town

12) Posters
Art Director: J. LeFlaguais
Artist: J. LeFlaguais
Advertiser: Trans-Canada Airlines
Agency: Cockfield, Brown & Co. Ltd

Montreal's best in 1953



a)

b)

The Montreal Art Directors Club's third annual Exhibition of Advertising and Editorial Art included 209 items, chosen from among 850 entries.

Plaques were awarded to Reginald W. Murdock, Public and Industrial Relations, for a booklet for the House of Seagram; to Jacques Le Flaguais, freelance artist, for a poster for Trans-Canada Air Lines; to Richard Racicot, Bomac, for a color illustration for Shawinigan Chemicals Ltd.; and to James Hill for a color illustration in Maclean's Magazine.

The presentations were made at an awards dinner in the Ritz-Carlton Hotel which was addressed by Wallace W. Elton, Vice-President and advisory art director of J. Walter Thompson Co., New York, and president of the National Society of Art Directors.



c)



f)



h)



Enter the Realm!

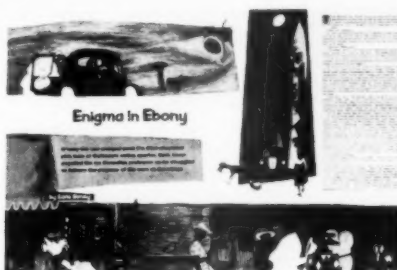
SHAWINIGAN CHEMICALS LIMITED

b)



g)

The Four Plaque Awards (a-d)



c)



d)

- a) Posters, Design of Complete Unit
Art Director: Jacques Le Flaguais
Artist: Jacques Le Flaguais
Agency: Cockfield, Brown & Co. Ltd.
Advertiser: Trans-Canada Air Lines
- b) General Illustration, Color
Artist: Richard Racicot
Art Directors: Len Myer, Reginald W. Murdock
Advertiser: Shawinigan Chemicals Ltd.
- c) Editorial Illustration, Color
Artist: James Hill
Art Director: Gene Aliman
Publication: Maclean's Magazine
- d) Booklets, Design of Complete Unit
Art Director: Reginald W. Murdock
Artist: Steve Myer
Agency: Public & Industrial Relations Ltd.
Advertiser: The House of Seagram
- e) Art Director: Charles Fainmel
Artist: Charles Fainmel
Advertiser: Ayerst McKenna & Harrison Ltd.
- f) Art Director: Y & M Studio
Artist: Gerard Caron
Agency: Cambridge Press Ltd.
Advertiser: Y & M Studio
- g) Art Director: Len Myer
Artist: Yon Van Berkomp
Agency/Advertiser: Ronalds Advertising Agency Ltd.
- h) Art Director: Robert Cumine
Artist: Bill McLanahan
Agency: Bomac Ltd.
Advertiser: Bomac Ltd.
- i) Art Director: John Belknap
Artist: Clair Stewart
Agency: John Belknap Ltd.
Advertiser: Toronto Star Weekly
- j) Art Director: Harry Steinfield
Artist: Harry Steinfield
Agency/Advertiser: Harold F. Stanfield Advertising Agency Ltd.
- k) Art Director: Fred Knight
Artist: Carl Dair
Advertiser: Fred F. Esler Ltd.
- l) Art Director: Gene Aliman
Designer: Gene Aliman
Publication: Maclean's Magazine



j)



k)



l)

i)

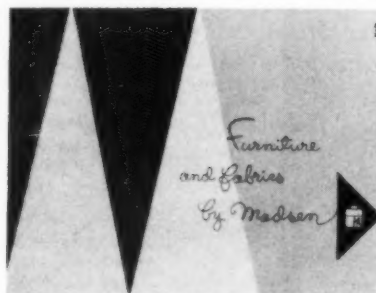
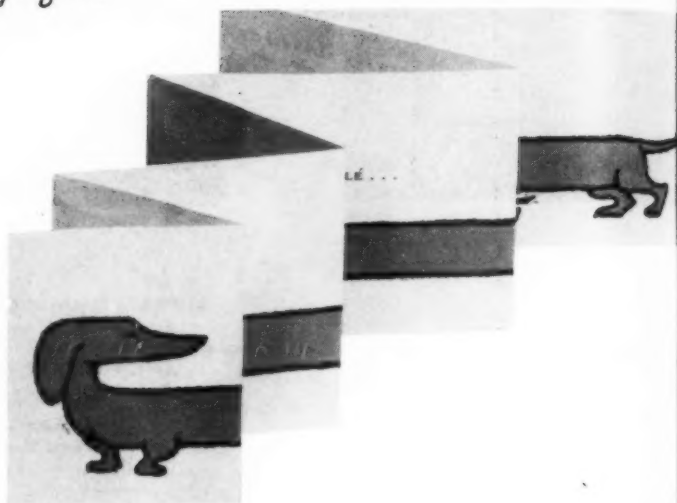
upcoming artist



jeanfortin

Upcomer Jean Fortin was born in Montreal 26 years ago. He studied at Pratt Institute in Brooklyn, then returned to Canada where he was a designer for Pierre Guibert in Ottawa and AD for Cambridge Press.

He is now with the A.D. Studio in Montreal. A graphic designer, humorist and typographer, his awards and honors include those of the Montreal and Toronto AD clubs, as well as others in Canada, the United States, and Europe.



hammercraft corporation manufacturers

h e



Attractively designed heavy gauge wrought Aluminum and Copper that will add attractiveness in serving — skillfully made by expert craftsmen. Lifetime durability, usefulness and beauty will bring continued pleasure to the hostess and her friends.

Shipping to Canada?

Here are customs regulations pertaining to

artwork, plates, and printed matter

Shipping advertising and related material to Canada can be a complicated procedure, but it needn't be. To help advertisers and agencies properly prepare material for shipment, the Deputy Minister of Customs and Excise, Ottawa 2, Canada, has prepared the following data for readers of Art Director & Studio News. For information not covered herein, write the Deputy Minister.

MARKING PACKAGES: Packages sent to Canada by freight or by express must be legibly marked and numbered on the outside in a specific manner. For regulations covering this and for specimen forms of Customs invoices, write to the Queen's Printer, Ottawa, Ontario for "Information for Exporters Concerning Shipments to Canada", Memorandum Series D No. 43.

Invoices of goods imported into Canada should give the marks and numbers on the packages in such a manner as to indicate truly the quantities and values of the articles comprised in each exported package.

Waybills properly filled out must accompany all shipments. They are required to be typed or written in ink or indelible pencil in a clear and legible manner, and to give in full the name and address of the consignee, the marks and numbers on the packages and adequate description thereof.

Packages are not considered to be properly marked and numbered unless each package comprised in a shipment bears a legible mark, symbol, letter or number distinguishing it from every other package, and invoices will not be accepted as adequate in respect of packages required to be marked and num-

bered unless such marks or numbers are given on the invoice in such a way that the contents of each such package are clearly indicated and identified.

When an entry is presented at Customs for goods in packages which are required to be marked and the accompanying invoice does not give the marks and numbers so as to indicate clearly the goods contained in each package, the packages referred to on the invoice have to be transferred, at the expense of the owner or consignee, to an examining warehouse to be examined and appraised for the purpose of ascertaining the description, quantity and value of such goods before entry at Customs is possible.

In the case of shipments by express the packages should clearly show the address of the shipper and of the consignee, in addition to the foregoing marking and numbering.

PARCEL POST: Do not require marking and numbering in the same way as goods sent by freight or express but must clearly show name and address of shipper and consignee.

DUTY PREPAID: Certain advertising forwarded by mail may be duty "prepaid" by affixing to the package Custom's Duty Stamps to the value of the duty required.

CUSTOMS INVOICES: An approved Canadian Customs invoice must be used with all commercial goods shipped to Canada. United States exporters use an M-A invoice for goods sold prior to shipment and an N-A invoice for goods shipped on consignment without sale. Such invoices entitle exporter to entry at Most-Favored-Nation Tariff rates.

Properly certified invoices are required in duplicate for Customs Entry (a third copy is needed for the importer). Invoices are usually mailed to the importer or his agent. Invoices are not delivered to the carrier transporting goods into Canada.

The Customs invoice must contain a sufficient and correct description of the goods, in proper commercial terms, and in respect of goods sold by the exporter shall show in one column the actual price at which the articles have been sold to the importer, in a separate column the fair market value of each article at time and place of shipment and, as provided for in the invoice forms prescribed, the country of origin or the country of manufacture or production of each article.

The "Price" and "Value" of the goods in every case are to be stated as in their packed condition ready for shipment at the time when, and at the place whence the goods have been exported direct to Canada. The fair market value at time and place of shipment on each invoice must be shown in the currency of the country of export. The selling price to the purchaser in Canada may be shown in the actual currency in which the goods were purchased.

No cash discount nor any other discount or deduction which is not generally shown and allowed and deducted on sales invoices in the home market in the ordinary course of trade is to be made when showing the fair market value on invoices.

If in any package any goods are enclosed which are not detailed in the invoice of such package, the exporter should make a notation on the invoice covering the package containing the en-

closures, as for instance, "3 parcels enclosed", in order to avoid seizure.

Whatever certificates are required to be signed by the exporter must be written, printed or stamped on the front or back of the invoice, but not pasted thereon.

CERTIFICATE OF ORIGIN: The "Certificate of Origin" for entry of goods under Most Favoured Nation Tariff has to be signed by the exporter in the country whence the goods are exported direct to Canada.

In cases where the vendor does not reside in the country of export or for other reasons the vendor is unable to sign the certificate both as to value and origin, a separate certificate of origin in prescribed form signed by the exporter in the country of export, bearing a full description of the goods and the marks and numbers of the packages, so that it may be identified with the shipment, will be accepted.

Goods certified for entry under the Most Favoured Nation Tariff must be invoiced separately from other goods.

MARKET VALUE: The law requires the value for duty to be not less than the "fair home market value in like quantity". In the case of advertising matter where usually the quantity shipped to Canada represents only a small proportion of a large quantity produced for distribution in the country of export, the large quantity price does not represent the fair market value in terms of the quantity shipped to Canada. Such shipments in accordance with the requirements of the law are, therefore, appraised by advancing the large quantity price for purposes of applying the duty. This upward adjustment varies with the circumstances of the shipment and with the nature of the material, whether for instance it be in one color or in two or more colors. The advance where applicable involves a higher ad valorem duty and dumping duty as required by Section 6 of the Customs Tariff. Should subsequent investigation or submissions indicate that the advance of the large quantity price by Customs was out of line, adjustment is made to correspond with factual conditions.

SAMPLE INVOICES: For sample invoices and instructions pertaining to them, write for Memorandum Series D No. 43 referred to above.

COUNTRY OF ORIGIN: Goods imported into Canada must be marked, stamped, branded or labelled in legible English

or French words with name of country of origin or phrase such as "Made in". Marking must be conspicuous, not obscured, and as permanent or indelible as the nature of the goods will permit.

Canadian Customs Tariff rates applicable to certain advertising materials when produced in and imported from the United States.

1. Paintings in Oil or Water Colors and Pastels, valued at not less than \$20.00 each.

free of Customs duty under tariff item 695a.

2. Photographs, paintings, pastels, drawings and other art work and illustrations of all kinds, for reproduction in periodical publications enjoying second class mailing privileges, not including paintings or pastels covered by tariff item 695a.

9⁰⁰/₁₀₀ ad valorem under tariff item 180d
3. Paintings in oil or water colors and pastels, not covered by tariff items 695a or 180d.

22¹/₂⁰⁰/₁₀₀ ad valorem, under tariff item 695.

4. Advertising chromos, chromotypes, oleographs, or like work, produced by any process other than hand painting or drawing, and having any advertisement or advertising matter printed, lithographed or stamped thereon, or attached thereto.

10 cents per pound but not less than 25⁰⁰/₁₀₀ ad valorem, under tariff item 178.
5. Photographs, paintings, drawings and illustrations not covered by the aforementioned.

20⁰⁰/₁₀₀ ad valorem, under tariff item 180.

6. Stereotypes, electrotypes, rubber plates and celluloids for books, and bases and matrices and copper shells for such printing plates; positive and negative films of periodical publications regularly issued at stated intervals as frequently as, at least four times a year, not including catalogues.

free of duty under tariff item 475.

7. Printing plates of all kinds for periodical publications enjoying second class mailing privileges, the pages of which are regularly bound, wire-stitched or otherwise fastened together, and matrices, metal bases and copper shells, therefore, but not to include printing plates and other articles covered by tariff item 475.

free of duty under tariff item 473a.

8. Plates, rolls and cylinders engraved on wood or on steel or other metal, and transfers taken from same, including positives and negatives not covered by tariff item 475.

15⁰⁰/₁₀₀ ad valorem, under tariff item 472.

9. Stereotypes, electrotypes and celluloids, for almanacs, calendars, illustrated pamphlets, newspaper or other advertisements, n.o.p.; and matrices, or copper shells for such stereotypes, electrotypes and celluloids.

1 cent per square inch under tariff item 474.

10. Printed advertising matter, viz.:— Advertising pamphlets, advertising show cards, illustrated advertising periodicals; price books, catalogues and price lists; advertising almanacs and calendars; patent medicine or other advertising circulars, fly sheets or pamphlets.

10 cents per pound, but not less than 25⁰⁰/₁₀₀ ad valorem, under tariff item 178.

When printed advertising matter is forwarded to Canada by mail, duties may be prepaid by Customs Duty Stamps at the rate specified in tariff item 178, except that on each separate package weighing not more than one ounce, the duty shall be 2 cents.

Bona fide trade catalogues and price lists, not specially designed to advertise the sale of goods by any person in Canada, shall be exempt from Customs duty when sent into Canada in single copies addressed to merchants therein, and not exceeding one copy to any merchant for his own use, but not for distribution.

Printed advertising matter, whether imported by mail or otherwise, shall be exempt from Customs duty when in individual packages valued at not more than \$1.00 each and when not imported for sale or in a manner designed to evade payment of Customs duties.

Canadian Sales Tax

The Excise Tax Act provides exemption from sales tax for machinery, apparatus and parts to be used directly in the process of manufacture or production of goods. Under this provision printers would be entitled to obtain layouts, art work, plate negatives and positives, and type for use directly in the production of printed matter free from sales tax, by so certifying on their Customs import entries.

Plate makers, engravers, would be entitled to obtain layouts, art work and photographs for use directly in the production of printing plates free from sales tax by certifying on the entries that these items are to be used directly in the process of manufacture or production of goods.

Publishers who publish only tax-exempt publications would also be en-

(continued on page 43)



America's new double-edged weapon

BOEING



Here's defense on the line

BOEING

illustration: complete or incomplete

Here are two different pieces of copy from a Boeing campaign. One copy used a large illustration of a Boeing airplane in flight. The other copy used a large illustration of the tail portion of a Boeing plane. Which illustration attracted more readers?

Answer: Although both pieces of copy did a good job in terms of readership for an advertisement of this type, the illustration of the plane-in-flight, did a better job. Each piece of copy had several insertions. The average readership for the plane-in-flight illustration was 37 per cent Noted and 11 per cent Read Most. The copy with the airplane tail illustration had an average readership of 30 per cent Noted and 9 per cent Read Most.

The plane-in-flight advertisement presented the reader with a complete picture of the product in its natural setting. At a glance, it is something familiar and complete to the reader. The headline between illustration and text also makes sense for it is actually a caption or description of the picture.

The airplane tail illustration, on the other hand, does not present the same

picture of completeness. It is not as meaningful as the picture of the entire airplane. The main point of the illustration, the row of planes, is almost lost. At most, it is a very secondary focal point. Also, the headline refers to the row of planes and consequently, does not give the reader much help in understanding the picture of the huge tail.

Apparently this "tail" picture was selected from an artistic point of view. Unfortunately, it appears that in this instance the artistic approach did not correlate too well with factors necessary for better understanding and meaningfulness to the reader.

The scores, reported by Daniel Starch and Staff, Mamaroneck, New York, are:

Campaign Average

Per Cent of Men Readers
Readers Per Dollar

Plane-in-Flight			Plane Tail		
Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
37%	32%	11%	30%	28%	9%
98	84	28	82	76	24

Noted denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement, regardless of whether or not they associated the advertisement with the name of the product or advertiser.

Seen-Associated denotes the percentage of readers who said they remembered seeing the advertisement and associated it with the name of the product or advertiser.

Read Most denotes the per cent of readers who read 50% or more of the copy.

Readers Per Dollar is a measure of the number of readers obtained for each dollar invested in space cost.

geof- pace

*Old engravings,
contemporary layouts,
give added attention value.*

wool & vicara



are like that about each other in Vicalaine

Man-made though it is, a marriage like this seems to have been made in Heaven. Vicara's incredible compatibility with pure wool has given Sag-No-Mor Vicalaine a luxurious hand that you will find in no other jersey. Soft, rich, deep-feeling, it tailors like a dream, takes color like a rainbow. It's a jersey with a different look, an entirely new kind of fabric great in its own right. Backed by a spectacular national advertising campaign, Vicalaine is the one jersey sure to give you *more for '54*. See it and you'll want to feel it. Feel it and you'll want to feature it! Feature it and you'll insure your Fall success! I. A. Wyner & Co., Inc., 1441 Broadway, New York 18, New York.

SAG-NO-MOR
jersey by *Wyner*

When I. A. Wyner & Co. planned their current series of trade paper ads in Women's Wear Daily, they wanted to change the pace of their copy and layouts to get new interest and excitement for their products. Result is an ad series that provides a change-of-pace for the reader, making him stop and take a good second look. The series uses blow-ups of old steel engravings, keeps the raggedness of the art, punches the headline and trade name in a bold, wide gothic, subdues the text type, uses plenty of white space. Though no product-in-use is shown, copy spells out reasons why Sag-No-Mor is a top buy in jerseys. AD is William Taubin of Douglas D. Simon Advtg. Inc.

AMERICA'S LARGEST MESSENGER SERVICE

15 Branch Offices

250 Messengers

Over 100 Trucks

- Two Freight Terminals
- Bonded Employees
- Full Insurance
- 24 Hour Service



MERCURY
MESSENGER TRUCKING
SERVICE SERVICE
LEXINGTON 2-6000

MERCURY SERVICE SYSTEMS INC.
481 FOURTH AVENUE · NEW YORK 16, N. Y.

Joseph Torch

ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade
"The Best for Less" — Framing & Matting
CHelsea 3-3534 147 W. 14th St.
(Near 7th Ave.)

Bodoni, Century, Futura —

*It's not only the type face . . .
but the way it's handled*

IMPERIAL AD SERVICE
typographers

37 W. 47th St., N. Y. 36 JU 6-1437-8-9

trade talk

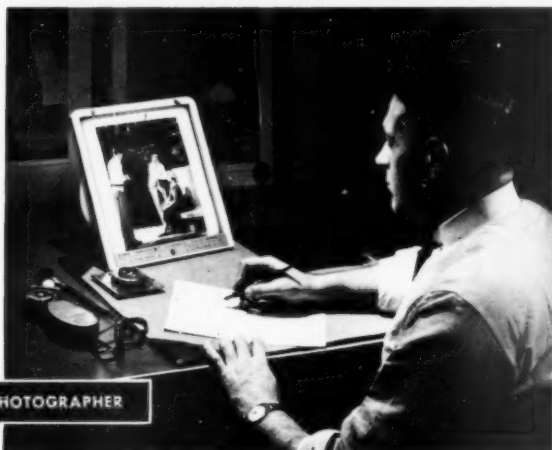
ART DIRECTION BEVERLY HILLS: George C. Graham.

previously with William R. Whittaker Co. Ltd., Hollywood, to AD and PM, Visio, Inc. . . . BIRMINGHAM: **Merton E. Brown**, associate art editor of the Progressive Farmer, won first prize in a recent Birmingham Art Association competition for his painting, The Cock-Fighter. He also won Honorable Mention for two case-ins. Brown is a non-resident member of the Chicago AD Club . . . CHICAGO: **Frances Owen** retired as AD at Marshall Field. **Fran Foley** succeeds her. . . **Len Rubenstein**, formerly executive AD and creative head of Henry M. Hempstead Co., joined the creative staff of Clinton E. Frank Advertising . . . **Dan Smith** is now free lancing from his home in Wilmette. A consulting AD and typographic designer; was with Poole Bros. as AD . . . **Ben Rawlins** to Krantzen Studio from Montgomery Ward. Is part owner of the Studio . . . **AD LeRoy Winbush** heads a new company, Winbush Associates, 333 North Michigan Ave.; will specialize in Financial Display Advertising . . . **Jim Beird**, formerly with Ruthrauff & Ryan, to Henri, Hurst and McDonald Inc. . . . **Marilynn Casey**, formerly AD, Carson Pirie Scott & Co., to Aubrey, Finlay, Marley & Hodgson . . . **Mickey Strobel** to chief AD for Sheriff-Le Vally, Inc.; was with Foote, Cone & Belding . . . LOS ANGELES: **H. Joe Ware** from A-Art to AD to J. W. Raymond Co. . . . **George L. Rappaport**, formerly AD at Anderson-McConnell Advertising, to AD, Calkins & Holden . . . NEW BRITAIN, CONN.: **Robert M. Richards**, AD, Richard Gordon Assoc., elected v.p. in the Connecticut Junior Chamber of Commerce . . . NEW YORK: **Al Alko** is idea and creative man in the character merchandising division of Walt Disney Productions, now at 477 Madison Ave. . . . **Seymour Marcus**, editorial art director, World-Telegram & Sun, has retired to become a full time painter . . . **Stanley Brown**, formerly with William H. Weintraub, is AD at Mohr Associates, 270 Park Ave. . . . **Everett Sahrbeck**, Reach, Yates & Mattoon, received a gold watch from Charles Dallas Reach, board chairman, on his 20th anniversary with the company . . . **Lyman Cooper**, formerly with McCann-Erickson, to Street & Finney as AD . . . **Melcon Tashian** to Foote, Cone & Belding as AD; was with Compton Adv . . . **James Monley** has joined Bates & Co. as an AD; was with FC&B as AD . . . **Philip Massnick** from Macfadden Publications as promotion AD to Barricini Candies as creative art director . . . **AD Sheldon Reed**, formerly with FC&B, to J. M. Hickerson Inc. . . . Chelsea Advertising named **Marvin Geller**, formerly with Weiss & Geller, art director . . . **Charles Adorney**, from AD at Griswold-Eshleman Co., Cleveland, to AD,

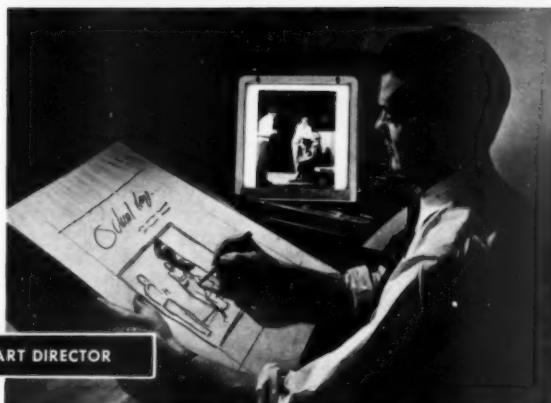
Bryan Houston Inc., NYC . . . **Joe Mesner**, Cunningham & Walsh AD, went to work last spring behind a counter to learn first hand selling facts. Everyone at the agency does this once a year . . . PHILADELPHIA: **William F. Greenfield** resigned as V.P. and AD of Petrik-Kevis-Greenfield Inc. Now devoting his full time to adv. pkg. and industrial design, 615 Sansom St. . . . SAN FRANCISCO: **John B. Norall** to creative supervisor, Wyman Advertising . . . SEATTLE: **Tom Gorey**, formerly assistant executive AD, BBD&O, is now AD, Miller & Co.

ART & DESIGN CHICAGO: William J.

Bienemann has been appointed V.P. in charge of sales at Feldkamp-Malloy, art studio . . . LOS ANGELES: **Harte-Coleman** studio sent out a bang-up 4th of July card showing how they work when the heat's on . . . NEW YORK: **Emil Klump** and **John Schaedler**, formerly located at 299 Madison Ave., have established **The Headliners Inc.**, specializing in hand lettering and designing, at 44 W. 44 St., MU 2-4448. Specimen booklets of lettering may be had on request . . . American Artist Magazine's **AM, Cyril Lee Ellison**, has been named Commander of Advertising Men's Post 209 . . . **Cooper Union Art School Publication** has been started to provide a workshop of practical experience for the students . . . **Hy Steinberg**, AD and art consultant, has opened a studio at 299 Madison Ave. . . . **The Production Studio**, Sam Schwartz, principal, moved to 2 W. 29 St. to larger quarters . . . **George Lynch** appointed sales mgr., Boyan & Weatherly Inc. Lynch has been at B & W since 1951 and was formerly a partner in Lynch and May . . . **General Art Associates** has been formed at 545 Fifth Ave. by **Bert J. Lippman** and **Milton Olin**, both of whom had their own studios previously . . . **Ella George**, formerly artist at Today's Woman, has a job in Sweden as publication layout artist . . . **Mitchell Marccone** has rejoined the sales staff of Charles E. Cooper Inc. . . . **H. C. Sanford Associates** moved to 343 Lexington Ave. . . . **Cas Norwalsh**, formerly at Ruthrauff & Ryan, to Hazard Advertising Art dept. . . . **Asher B. Eikes Associates** moved to 6 E. 39 St. . . . **Lippincott & Margulies Inc.** to 430 Park Ave. . . . Proctor & Gamble, manufacturers of Ivory Soap, presented **Dorothy Hope Smith** with a silver plate in appreciation of her illustrations of Ivory Soap babies . . . PHILADELPHIA: **Jim Helgh** of the Berman Steinhart Studio won First Prize in the b & w illustration group of the Annual Artist's Guild Show . . . **Arch Art Inc.**, formerly the **Frank R. Ewing Art Service**, has opened at 1913 Arch Street . . . PIKE, N. H.:



THE PHOTOGRAPHER



THE ART DIRECTOR



THE CLIENT



THE PLATE MAKER

what color is Red?

The case for standardized viewing

What color is red? Or blue, green, or pink, for that matter? Color in a transparency depends upon the viewing light—if by daylight, the colors will be cool; if by tungsten, warm.

In either case, they may be pleasant to look at. But many people must view a color transparency on its long road from photographer's studio to printed page. And, unless everyone sees the same thing, there can be no agreement as to what is the truth of the matter.

The problem is nonexistent when you invest in the inexpensive Kodak Transparency Illuminator. At any regular Kodak dealer, \$14.50 list. Each will bring *standardized viewing* to all concerned. Worth putting on every desk.

Price quoted is subject to change without notice.

GRAPHIC ARTS SALES DIVISION

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak

layout

design

lettering

mechanicals

Lewis Associates

104 EAST 40th STREET • NEW YORK 16, N.Y.
Murray Hill 9 7952 • 3 • 4

Irv. Kamens on faculty of 7 Arts Festival during the week of August 20 . . . SAN FRANCISCO: Dick Danner is reping Saul Bass, Ren Wicks, E. Ness and Storyboard, Inc., Hollywood TV animated films . . . Norman Nicholson has joined Max Landphere & Associates . . . Advertising Art Associates had open house on June 25; they're at 334 Kearny St. . . SEATTLE: Rudy Bundas, Bob Wandersforde, William Werrbach and Ray Gerring opened Studio Art, 700 University Bldg. Also associated with the studio are Rick Tanagi, Mits Katayama, Bob Morgan and Wellington Groves . . .

AGENCIES

BOSTON: Frank D. Sullivan Advertising to 419 Boylston St. . . CHARLOTTE: Walter J. Klein Advertising to 1214 Elizabeth Ave. . . CHICAGO: Calkins & Holden has thus shortened its name from Calkins & Holden, Carlock, McClinton & Smith . . . CINCINNATI: Smithson, Wyman & Wittenbury to larger quarters at 811 Race St. . . DALLAS: Russ Jurgens Advertising Agency becomes the McCarty Co. of Texas . . . McCann-Erickson opened in the Great American Reserve Insurance Bldg., 2020 Live Oak St. . . EAST ORANGE, N. J.: Ernest Davidson Geoffrey Garth, ad agency, has opened at 512 Main St. . . Ralph Martin Tell Advertising to 1128 Main Avenue, Clifton, N. J. . . JACKSONVILLE: Bacon, Hartman & Vollbrecht Inc. to 607 Hildebrandt Bldg. . . LOS ANGELES: Ken Daniels opened at 8272 Sunset Blvd. . . Taylor-Pearson Inc. opened, 1127 Wilshire Blvd. . . Coleman-Packard and Welsh, Hollander & Coleman merge to form Welsh, Hollander & Coleman . . . Randall & Roosevelt Inc. formed by George L. Randall and Elliott Roosevelt . . . MINNEAPOLIS: Alfred Colle Co., a new agency, has been formed by Kinnard & Kinnard and Alfred Colle Co. with an enlargement of the staff to 27 . . . MONTREAL: Anderson & Cairns has been acquired by James Lovick & Co. Ltd. . . NEW YORK: Ovesey, Berlow & Straus moved to the Empire State Bldg. . . Campbell-Ewald to 488 Madison Ave. . . E. T. Howard to 40 E. 49 St. . . Reach, Yates & Mattoon media dept. to 70 W. 55 St. . . Cromwell Advertising Agency moved to 300 W. 43 St. . . Laughlin-Wilson-Baxter becomes the McCarty Co. Advertising of New York, 430 Park Ave. . . Freedman & Leeds formed at 101 W. 55 St. . . Esmond Associates Ltd. to 10 E. 40 St. . . Lynn Baker Inc. opened new quarters at 720 Fifth Avenue . . . Ewell & Thurber Associates moved its Eastern offices to 56 Grand St., White Plains, N. Y. . . Harold M. Tvester has opened his own agency, Tvester, Inc., at 270 Fourth Ave. . . L. W. Frohlich now at 34 E. 51 St. . . Ehrlich & Neuwirth moved to 210 Madison Ave. . . PROVIDENCE: T. Robley Loutit Inc. to 49 Peck St. . . Advertising Art Service, Pawtucket, is now Raymond Slater Advertising agency

for the best
blending of those
elusive T.V. Greys*
that make up
good T.V. art, call
h.c. sanford associates
343 Lexington Ave.
Murray Hill 6-2068
*also color

**PHOTOSTATS
on ACETATE**

WHITE
BLACK
ANY COLOR

On
Clear Acetate

Another NEW addition to the
many services offered by

Call
Judson
2-1396

ADMASTER PRINTS, INC.
1168 - 5th AVENUE, N. Y.
STATS - PHOTOPRINTS - SLIDES

FOR BRILLIANT INTENSE TONES
DR. PH. MARTIN'S
RADIANT CONCENTRATED COLORS

In 28 colors
perfect for pen,
brush, or airbrush.

Dealers write —
S. ARONSTEIN & CO.
40-28 149th ST., FLUSHING, N. Y.

Kurt H. Volk, Inc.
TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.

... SAN CARLOS: Sturges & Associates now at 1407 Industrial Road ... STAMFORD: Baer-Corcoran Advertising Agency opened a branch at 180 Atlantic Street ... ST. LOUIS: Ollan Advertising to 4010 Lindell Blvd. ... TORONTO: Erwin, Wasey of Canada Ltd. to 610 Church St.

ADVERTISING PROMOTION

John G. Ragsdale to AM and SPM, General Tire & Rubber Co., Akron ... John C. Roeder from AM, Domestic Sewing Machine Co., subsidiary, to head of adv. for Domestic and parent co., White Sewing Machine Corp. ... Ira Brichia to AM and SPM, Middle West, Philco Corp. ... George O. Tong to V.P. of sales and adv., Green Giant Co. ... John Roper is SPM, Magnavox Co. ... Formerly with Northwest Orient Airlines, David H. Newton is now AM, Telex, Inc. ... Thomas N. Hayden to AM, Alliance Rubber Co., Hot Springs, Ark. ... C. F. Niessen upped to AM and SPM, Mid-Continent Petroleum Corp., Tulsa ... R. L. Witt from the Mis-hawaka Rubber & Woolen Mfg. Co. to AM and SPM, South Bend Bait Co. ... Harold G. Abernathy promoted to national SPM, Dr. Pepper Co., Dallas ... Norman Sabee is now national merchandising mgr., Crosley and Bendix, Avco Mfg. Co., Cincinnati ... Harold D. Talbot Jr. from B. F. Goodrich as SPM to AM, lighting division, Sylvania Electric Products, Salem, Mass. ... W. E. McAlister is now AM for Terylene, Imperial Chemical Industries of Canada Ltd., Montreal ... Walter Stocklin, formerly V.P. in charge of art, Ward Wheelock, is now V.P. of merchandising, Phila. office, Hutchins Advertising ... Ford Motor Co. named Ben R. Donaldson director of institutional adv. ... John P. Slatery from FC&B to AM, California Brewing Co., San Francisco ... Carl E. Calohan upped to AM and SPM, Advance Electric & Relay Co., Burbank ... Gilbert Hemming, formerly with Arden Farms, is now SPM, Eastside div., Pabst Brewing Co., L. A. ... Warren H. Dunning to AM, Simon Hardware Co., Oakland ... Pepsi-Cola Co. named Charles Derrick AM; Frank Zuccaro replaces Derrick as display mgr. ... Richard D. Cioffi from Zins Wallpaper Co. to Alexander Smith, Inc. as promotion mgr. ... Mohawk Brush Co. has Len Hopkins as director of sales promotion and advertising ... James W. Veeder, formerly with Lumite div., Chicopee Mills, Inc., to director of merchandising and advertising, baby products division ... Foster S. Osborne is advertising sales promotion manager, Life magazine ... Jack T. D. Cornwell from Hazard Advertising to Celanese Corp. of America as AM and SPM, chemical division ... John F. Weber upped to AM, Talon, Inc. ... G.E.'s laminated and insulated products dept. has Frank N. Kautzmann Jr. as AM and SPM; he was with Avco ... William Prout, previously with General Foods as director of

Here is a **FREE SAMPLE** **PASTEL PENCIL**



—it's yours for the asking!

Kartothello

Here at last is the answer to the long-felt need for something to fill the gap between layout pencils and pastel sticks ... here is the PASTEL PENCIL. It sharpens easily, erases readily, blends perfectly and the colors are vivid. Just TRY it and SEE!


Set of 24 Colors
\$3.00



To get your FREE SAMPLE in any color you desire, (Be sure to specify). Simply write to—




Lewis's
ARTIST SUPPLY COMPANY
Everything for the Artist
6408 Woodward Detroit 2, Mich.

Again and again 
delighted clients
come back to us for
creative art service

Associated Artists

296 BOYLSTON STREET, BOSTON
COMMONWEALTH 6-7560

Again and again 
delighted clients
come back to us for
production art service

Associated Artists

296 BOYLSTON STREET, BOSTON
COMMONWEALTH 6-7560

BETTER PHOTOS

Made From Your Negative,
Photo or Your Product

UNSURPASSED IN QUALITY
High Gloss Genuine Photos

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1000 8x10 \$55.00
1000 Post Cards \$23.00
24 HOUR SERVICE

Better Photo Service

165 W. 47th St., N.Y.C. PL 7-7173

FLEXICHROME

Hersh-Mastro Studios Inc.

2 E. 44th Street, New York, N. Y.

MU 7-4967

mask-o-meg

made the velox for this cut
— of coarse



Call Miss Platt
CAnal 6-8440

157 Spring Street, New York 12

Quality
FLEXICHROME
Printers



SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE

**SAVE TIME WITH
THE RIGHT PRINT**

TECH PHOTO LABS.

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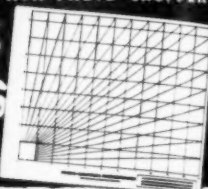
trade talk

advertising and sales promotion, is now merchandising mgr., Lever Bros. . . . **Ray Winship**, formerly head of merchandising activities, is ad promotion mgr., Fortune mag. . . . **Burly Biscuit Corp.**, Elizabeth, N. J., named **J. Floyd Smith** director of sales; he will manage merchandising and advertising . . . **General Foods Corp.** appointed **George E. White** AM and MM of Maxwell House div. . . . **Rhoda Eilen** to AM, Cohn-Hall-Marx Co., NYC . . . **Florence S. Lippincott** to AM, Aberfoyle Mfg. Co., Phila. . . . **Jan Teti** from McCann-Erickson to Reliance Mfg. Co. as assistant to the AM . . . **Gerard E. Nistal** appointed assistant AM, Mergenthaler Linotype Co.

CAMPAIGNS Lights are on for the 50th anniversary drive of **Lightolier Inc.** The \$700,000 drive starts in Sept. It doubles the old budget and will run through December. Through **Alfred Auerbach Associates**, N.Y. . . . New TV radio and phonograph lines of **RCA** will get record push. Consumer publication ads started in July, via **Kenyon & Eckhardt** . . . "Better Farming" (formerly "Country Gentleman") used space and direct mail to tell everyone concerned about its new name . . . \$400,000, put up by **Wool, Inc.** and **The Wool Bureau Inc.** is backing a series of ads in 6 national mags. Theme is "Nothing measures up to wool." . . . **A. & M. Karagheusian** starts its Fall drive in Sept. 27 Life, via **Fuller & Smith & Ross** . . . **Dancer-Fitzgerald-Sample** is readying company's largest campaign for **Platt Sewing Machines** . . . **C. A. Swanson**, Omaha packer of frozen meat pies, chicken pies etc. and complete on-a-tray dinners, spent over \$1,000,000 promoting its line in 1953. With good reception, the line and its promotion is expected to expand . . . **Nycar** fabrics (**Ellenboro Mills Inc.**) is planning national consumer and trade schedule for its auto fabrics . . . **Serval Slide Fastener** has a new jam-proof zipper, will promote it with \$250,000 in newspapers, magazines, car cards, business papers . . . **Swank**, via **Robert M. Marks & Co.**, N. Y., will run its biggest Fall drive in Sunday supplements and magazines . . . and another biggest ever is **Speidel's** \$2,500,000 for its floating links watch bands. Agency is **Sullivan, Stauffer, Colwell & Bayles** . . . Magazines and full-color ads will continue **Magee Carpet** "Make A House A Home" series . . . watch this summers battle for next years themes in soft drinks. Calorie free and sugarless drinks are being pushed heavily, as are cola and other sodas in cans, and no-deposit bottles . . . **CBS-Columbia** is spending \$1¼ million for last half of '54 for its line of TV sets. Will use full-color

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screenprints
CANAL 6-6004

double-spreads in Life in the Fall . . . **Screen Process Printing Ass'n.** is launching a self-advertising drive in the South Central states via Hal Sandy & Associates, Kansas City . . . "Reach for a sweet instead . . ." could be but isn't theme of **Andes Candies** drive telling women to eat candy and lose weight . . . **Dow Corning** silicone treated fabrics are highly spot and stain resistant and presage ad drive via Anderson & Cairns . . .

TELEVISION **Television Programs of America Inc. to 477**


Madison Ave., NYC . . . **Ben Norman** is TV producer at Factor-Breyer advertising, L. A. . . . **John M. Price** has joined the TV art staff, N. W. Ayer, NYC . . . **Douglas K. Burch** from Benton & Bowles, NYC, to manager of TV and radio programming, Stockton, West, Burkhart, Inc., Cincinnati . . . **William W. Lewis** to director of radio and TV, Geyer Advertising, NYC . . . replacing **George Wolf**, who is with Ruthrauff & Ryan in a similar position . . . **Ken Marthey** to Transfilm, Inc. as production supervisor, business and TV commercials film . . . **Peter Krug**, director of radio and TV, Calkins & Holden, is chairman of the American Red Cross Blood Donor Drive . . . **Kling Studios** named **Alan S. Lee** writer-director of the Motion Picture-Television Division.

PHOTOGRAPHY **Robert Cosler** has

joined Photography Place, NYC, as sales rep. . . . The first Tuesday in November the **Walter Sarff Plaque** for creative b & w photography will be presented to the winning photo selected by the **Village Camera Club**, NYC. Contestants may submit 4 prints . . . **Ray Robinson** and **Ray Brown** have joined Superior Studios, NYC, as V.P. and secretary . . . **Josef Schneider**, photographer, will have a one-man show of babies' and children's photographs at Grand Central Station, August 1-24. Eastman Kodak is sponsoring . . . **Dr. C. E. K. Mees**, Eastman Kodak V.P., received a silver plaque and the first honorary membership in the Society of Photographic Engineers . . .

MEDIA **Modern Windows**, a maga-

zine on the window-specialty field, has been started by Cantor Publications, New York. **Harold Bloom** is AD. Buys no art. . . . **Telenews Productions**, NYC, has bought several publications from Industrial Publishing Co., Cleveland . . . **Sports Illustrated** is name Time Inc. weekly mag . . . **Country Gentleman** has changed its name to **Better Farming**. Curtis Publishing Co. . . . Ziff-Davis Publishing plans a new magazine for October, **Popular Electronics** . . . **Screenland**, **Silver Screen** and **True Life Stories** (Pines Women's Group) are sus-



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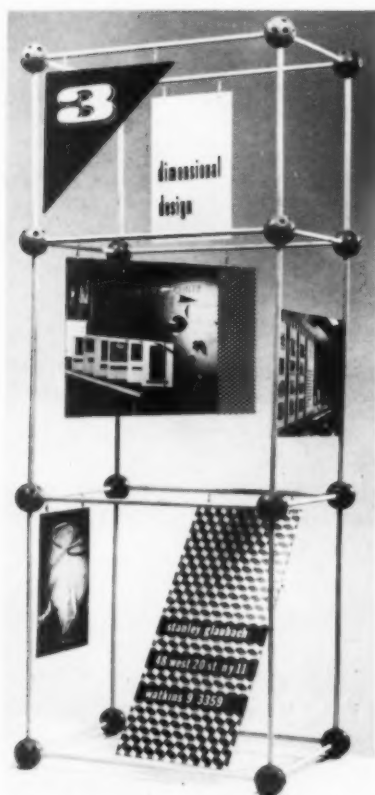
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PUBLISHED BY ART DIRECTOR & STUDIO NEWS

trade talk

pendent. AD Edward Rotheart will remain
for the other publications of the company . . .

PRODUCTION John Govanus joined
W. L. Stensgaard &
Associates, Chicago, as PM . . . Paul Leh-
man upped to PM, Leo Burnett Co., Chicago
. . . Sidney E. Miller, formerly with Bur-
lingame-Grossman, to PM, Leo P. Bott Jr.,
Chicago . . .

TYPOGRAPHY Lino-Craft Typogra-
phers, 333 W. 52
St., NYC, now offers in the Venus family—
Bold Extended, 8–36 pt.; Bold Italic, 18 &
24 pt.; Light Extended, 8–24 pt.; Medium
Extended, 8–36 pt.; Italic, 18 pt.; Roman
18 & 30 pt. . . . Detroit Typesetting Co.
added Brody for display headings, 24, 30, 36,
48 & 60 pt. . . . Primer new Linotype face,
is being used in bookwork for the first time,
in The People Govern . . . 16 of the 24
newspapers winning typographic honors
in this year's Better Newspaper Contest
were set in Linotype body faces . . . Bee
Photo Service, 185 Madison Ave., now has
Century Schoolbook in photolettering. Cat-
alog available . . .

EXHIBITS Associated American Artists
Galleries: Aug. 9-27, Line
and Form, drawings by Fletcher Martin, Sig-
mund Menkes, George Grosz and others . . .
Limelight, coffee house and gallery, 91 7th
Ave., NYC; thru Aug. 20, photographs by
Louis Stettner . . . Museum of Modern Art:
thru Sept. 19, Prints by Paul Klee; Aug. 18-
Sept. 6, Modern Movement in Italy, Archi-
tecture and Design; thru Sept. 19, Abstract
Japanese Calligraphy; thru Oct. 12, Japa-
nese House . . . New York Public Library:
thru Nov. 15, The Popular Print . . .

PERSONAL Peter James Samerjan, Los
Angeles and his wife,
Marian, are proud parents of a baby boy,
Peter Reed, born last May . . . Joe Minnotte,
Minnotte-Williams Studio, published a keep-
sake booklet, with a collection of his grand-
mother's poems and a biography of her as
her 89th birthday present . . .

DEATHS Max Sauer, Montreal pho-
tographer and winner of
many photographic awards, including the
Eastman Trophy and Ansco Trophy . . .
G. B. Jensen, industrial designer, New York
. . . William C. Nelson, art director of the
old New York World and later head of his
own ad art service . . . Hugh M. Rogers Jr.,
38, director of TV production, BBD&O . . .
Horace W. Hardy, art director, Forbes Litho-
graph Mfg. Co., New York.



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STATION
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Sept. 13



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Corry . . . fashion
Dan Coleman . . . reportage
Helen Post . . . representative

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EL 5-4291 • PL 3-4424

"each photographer a specialist"

editorial

(continued from page 5)

academic education and from an apprenticeship, and from training in the performance of routine mental, manual, or physical processes, or

2) original and creative in character in a recognized field of artistic endeavor (as opposed to work which can be produced by a person endowed with general manual or intellectual ability and training), and the result of which depends primarily on the invention, imagination, or talent of the employee; and (b) whose work requires the consistent exercise of discretion and judgment in its performance; and (b) whose work is predominantly intellectual and varied in character (as opposed to routine mental, manual, mechanical, or physical work) and is of such a character that the output produced or the result accomplished cannot be standardized in relation to a given period of time; and (d) who does not devote more than 20 per cent of his hours worked in the workweek to activities which are not an essential part of and necessarily incident to the work described in paragraphs (a) through (c) of this section; and (e) who is compensated for his services on a salary or fee basis at a rate of not less than \$75 per week exclusive of board, lodging or other facilities.

Section 511.301 further states, "The term 'professional' is not restricted to the traditional professions of law, medicine, and theology. It includes those professions which have a recognized status and which are based on the acquirement of professional knowledge through prolonged study. It also includes the artistic professions, such as acting or music."

The benefits to the artist are obvious. First, he would be able to charge a more commensurate fee. The average income for artists as compared with that of others who have comparable training and ability as found in the 1950 Census figures by Fred Rodewald in his "Commercial Art as a Business" is:

	Average Annual Income	Percent over \$5000	Percent over \$10,000
Architects	\$5580	52	16
Artists	\$3543	25	4.5
Authors, editors, reporters	\$4469	39	9
Dentists	\$6232	60	21
Lawyers, judges	\$6257	56	24
Physicians, surgeons	\$8115	60	36

(continued on following page)

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\$2500 + UP
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WHITE PLAINS, N.Y.
WH 6-7459

editorial

(continued from preceding page)

Another benefit would be in the improved tax picture. Without professional status, the artist or art director whose net earning is \$10,000 must pay about \$283.50 in New York State taxes while his professional counterpart in law, medicine, or architecture will pay only about \$193.50. The difference is the Unincorporated Business Tax which "Professionals" don't pay. Because you are not "Professional" your earnings are lower, your state taxes are higher (46+ % higher in the example above.) The example assumes a \$1000 deduction and \$2900 exemptions for wife and one child.

A less tangible, but certainly as important a benefit would be the increased respect for his work, both by himself and his clients. He would no longer feel a need to approach the marketing of his work with the lack of confidence so common under our present undefined status. He would not be expected to produce his work under unreasonable conditions or within unreasonable time limits. The patient does not tell the doctor that he must effect a cure between Friday afternoon and Monday morning. Working under such altered conditions, he would be able and his pride would require that the quality of his work be the very highest of his capability.

Now, of course, these improvements are idealized, and not likely to be fully realized, but they point the way toward which the production of art work would tend.

Why hasn't this been done and what must be done to achieve it? The very nature of the art world has worked against it. Individuality has been and is the high priest of creativity. This complicates the definition of standards whereby professional calibre can be measured. It is further made difficult by the individualistic type of person who best produces such work. Organized effort is needed for any such definition and to secure legislation. Organization requires the recognition of common goals plus the group effort to secure them.

Also, the training which will produce creative art work is so variable that the Art Schools have not established uniform programs or degrees which could be used to measure professional stature. Many of our most successful and able men have had very little academic training. They have however, served an apprenticeship in experience which makes the doctor's medical school and internship seem short and shallow.

We believe that in order to establish professional recognition and legal professional status for the artist, we must, with the cooperation of all artists, art directors, and art schools define standards of performance, gain universal acceptance of a single standard of ethics such as the Code of Fair Practice of the JEC, define the educational and experience needs, set up examining machinery within our own ranks for judgment, and finally, bring the entire profession to bear upon the enactment of necessary legislation.

The Artist Guild of New York, 129 E. 10 St., New York 3, has established a Committee on Professional Status and is endeavoring to collect the necessary information, secure cooperation of all groups and individuals who would be affected, and to bring into being the eventual recognition of the Artist and Art Director as a legally recognized professional, with all rights and obligations accruing from such status. The Guild will welcome all inquiries and assistance and will be happy to work with everyone to bring this about.

Vern Mock, Chairman
Committee on Professional Status
Artists Guild Inc., New York

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Canada?

(continued from page 30)

titled to obtain the goods in question tax free under the certificate mentioned. Publishers who publish both taxable and tax-exempt publications, however, would importations of the goods in question be required to pay the sales tax on their and the Department would consider an application for refund of the tax paid with respect to those items turned over to printers for the production of tax-exempt publications.

Commercial artists who operate under manufacturer's sales tax licenses are permitted to obtain the various items free from sales tax, because it is their responsibility to account to the Department for any sales tax that may be payable.

All unlicensed persons, with the exception of the publishers who publish only tax-exempt publications, would be required to pay the sales tax on their importations of the layouts, art work, negatives and positives and the like, and the Department would refund them the sales tax paid when the goods were used under tax-exempt conditions.

Importations of printed advertising matter are subject to the sales tax.



Cover Designers

Two Los Angeles men were responsible for this month's cover. Gene Holtan handled design, layout and typography. Phillip March was the photographer.

Saskatchewan born Holtan came to the United States in 1949 to study at Art Center School. After two years he got into motion picture work, then spent a year and a half in window display. He is currently with Tri-Arts in Los Angeles where much of his time is spent designing album covers for Capitol records.

Phil March opened his own studio in 1947, after studying photography in New York and practicing it with a combat camera team during the war. You see his work in such national magazines as Vogue, Harpers, Charm, as well as in trade magazines.

what's new

ART SUPPLY CATALOGS: Catalogs 3 and 4 have been issued by A. I. Friedman, Inc. Catalog No. 3 is 90-plus pages, features air brushes, retouching supplies, magnifying and reducing glasses, graphic reproduction aids, projectors, pens, pencils, and is fully indexed. Catalog No. 4 lists tracing papers, illustration boards, bristol boards, reproduction surface boards, mounting and mat boards, watercolor and drawing papers, pads and sketch books, charcoal and pastel papers, colored papers, acetates and overlays. Instead of issuing one master catalog, Friedman is issuing a series of catalogs listing supplies grouped for specific media and users. For copies, write A. I. Friedman Inc., 20 E. 49th St., New York 17.

BEWI-LIGHT METER: The Bewi Automat is an exposure meter with a built-in electronic calculating device which automatically determines correct exposure for all film. The user simply presses a button to make the meter read the light. When the button is released the correct settings can be read off it. Nine shutter and lens combinations appear on the dial. It can be used with any type of movie or still film and with all film speed ratings, ASA, Weston, and DIN. \$29.50 at camera stores. Distributed in the United States by Willoughby's, 110 W. 32nd St., New York 1.

MIX-EEZ DISPOSABLE MIXING CUPS. White plastic, round bottom mixing cups for tempera, casein, retouch colors, etc. They are designed and priced for disposal after use, eliminating costly wash-up time. Package of 25 cups and durable plastic desk dispenser priced at \$1.69. 50 refill cups for 79¢. Free cup samples may be obtained by writing Regush Products Company, 505 Fifth Avenue, New York 17.

RETOUCH SPRAY: "Aim it, use it" is ad theme for M. Grumbacher's Retouch Spray. For protecting oil paintings and brightening colors in dull areas, the retouch varnish spray is available in a spray dispenser can.

SPLIT-PROOF BRUSHES: Misco split-proof brushes are shaped with a needle point. They neither split nor go limp. After a five year absence from the market, they are again available to commercial art studios and advertising agencies. M. I. Sachs Co., Montvale, New Jersey.

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bookshelf

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NEW THIS MONTH

87. **Advertising Layout.** William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.
88. **Modern Lettering & Calligraphy**, edited by Rathbone Holme & Kathleen M. Frost. 300 examples of the best in calligraphy, book, ad, and architectural lettering during the past 10 years. An international collection with four leading authorities reviewing progress in each category. \$4.00.
89. **The Package Engineering Handbook**, Walter Stern. A reference book, replete with charts and tables of basic data on tools, materials and methods. Packed with how-to illustrations. \$10.00.
90. **International Encyclopedia of Illustrations.** 30,000 pictures, mostly line drawings. No index, but pictures are organized in groups by subject matter. All are labelled, some are fully captioned. \$15.00.

ANNUALS

69. **Graphic Annual of International Advertising Art 1953-54.** Edited by Walter Herdeg and Charles Rosner. 734 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. Printed in 6 languages. \$12.50.
68. **32nd Annual of Advertising and Editorial Art.** Published for the Art Directors Club of New York. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
70. **U.S. Camera, 1954.** Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$7.95.
83. **International Poster Annual, 1954.** Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.
84. **The Penrose Annual, Vol. 48, 1954.** Edited by R. B. Fishenden. Solid technical data on new reproduction processes, complete with full color illustrations. Articles cover negative materials with built in screen, ferro-magnetography, Xerography, Klischograph Engraving Machine, Monophoto, teletypesetter for book work, dry offset, ungrained metal plates for offset, photographic color proofs, aniline printing, and a host of other technical information. \$9.50.
86. **Idea 54! The International Design Annual, Vol. 2.** Edited by Alvin Lustig. Second annual on the progress of industrial design in practical appliances and consumer goods. Over 300 samples of the best products of the past year from many countries. American edition includes a section showing student work at Yale School of Design. Hundreds of illustrations. Indexed. \$8.50.

TYPOGRAPHY, LETTERING

59. **The Studio Book of Alphabets.** 67 complete specimen alphabets some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.
82. **Practical Handbook on Headline Design in Publication Layout.** Kenneth B. Butler. Number two in a series of handbooks aimed to increase the scope of the editor's work. Emphasis is on headline punch. Hundreds of illustrations. Lists pitfalls and urges use of good typography and brevity. \$3.75.

SWIPE FILES

19. **750 Designs, Borders, Backgrounds, Tints and Patterns.** H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.
20. **Idea File.** H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.
50. **5000 Helpful Pictures** of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past. \$3.00.
51. **3000 Pictures** of Animals, Reptiles, Fishes and Marine Life. Photographs, prints, and drawings of hundreds of species. \$3.00.
52. **3000 Pictures**, grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends. \$3.00.
53. **3000 Photos and Drawings of Birds.** \$3.00.
60. **Picture Encyclopedia.** 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.

PHOTOGRAPHY

80. **The Airbrush Technique of Photographic Retouching.** Walter S. King and Alfred L. Slade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with looseleaf binding. \$9.50.

TELEVISION

31. **Designing for TV**, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
72. **Television Advertising and Production Handbook.** Settel Glenn and Associates. Comprehensive, practical introduction to advertising and production in TV. Each chapter written by specialist in his field. Contains dictionary of TV terms and describes visual aids for TV. \$4.50.

ART

81. **Mies Van Der Rohe**, Philip C. Johnson. A complete analysis and appreciation of the work of this contemporary architect, including all his own writings. Many photographs with descriptive text, a comprehensive list of works and a complete bibliography make this second edition an authoritative reference. \$7.50 cloth bound; \$3.50 paper bound.
95. **The Modern Renaissance in American Art.** Ralph M. Pearson. Artist-critic presents the work and philosophy of 54 contemporary American artists. Book gives comprehensive illustrations of each artist's work. 300 pages and 188 half-tone illustrations. Indexed. Cloth bound. \$6.50.

COPYFITTING

42. **Streamlined Copy-fitting**, by Arthur B. Lee. 58-page manual has character count for more than 1350 faces, including caps and small caps. All necessary scales on one master gauge. \$4.95.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
74. **American Slogans, 1952-53.** William Summers. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.

ART DIRECTOR & STUDIO NEWS

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ADVERTISING LAYOUT, William Longyear. The Ronald Press. \$6.50.

From design theory to day-to-day practice, this book shows how to create ad layouts that make people stop, look, and read. It informs, stimulates and shows how. Most illustrations are exciting examples of the best in current advertising layout practice. Author Longyear is a free lance consultant, Professor and Chairman of Advertising Design at Pratt Institute, and a member of the Art Directors Club of New York. This book merges his practical and teaching experience for the benefit, not only of layout students, but for advertising men in related fields such as account men and copywriters.

Following chapters on layout theory and practice, the book individually treats the media such as magazines, newspapers, direct mail, posters, and television. Other chapters cover use of color, typography and lettering, art and photography, and functions of the art director.

THE PACKAGE ENGINEERING HANDBOOK, Walter Stern. Board Products Publishing Co. \$10.00.

A wealth of factual data is packed into the 320 pages. Charts, tables and diagrams added to text prepared by a group of technical authorities makes this a valuable reference book. Discusses the organization of a package engineering department, in detail reviews all the tools and materials used and shows by means of large line illustrations the right way to use them, covers quality control and testing and purchasing specifications. Reference tables alone occupy 20 pages.

A VISUAL HISTORY OF THE UNITED STATES, Harold U. Faulkner. Henry Schuman. \$5.00.

A 200-page history presenting the facts and figures of American History in pictographs, pictorial maps, visual diagrams. 80 2-color visuals employing stylized symbols were done by Graphics Institute.

PLEXIGLAS CRAFTSMAN'S HANDBOOK. T. Y. Crowell. \$1.50.

Written primarily for the novice in Plexiglas craft, booklet contains eleven projects covering full range of Plexiglas techniques. How-to approach includes diagrams, photographs, text.

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